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EXHIBITION CALENDAR FOR ARTISTS.

CARNEGIE INSTITUTE, Pittsburgh, Penna.

Entry blanks from Europe must be received byFeb. 28
 Entry blanks from America by Mar. 10
 Exhibits collected in New York by Budworth Mar. 12-15
 " " " Boston by Stedman & Wilder Mar. 12-15
 " " " Chicago by W. S. Thurber Mar. 12-15
 " " " Philadelphia by C. F. Haseltine Mar. 12-15
 Exhibits collected in London by Dicksee Feb. 12-15
 Exhibits collected in Paris by Paul Navez Feb. 12-15
 Opening of exhibition Apr. 24

AMERICAN WATER COLOR SOCIETY, at Knoedler Galleries, 556 Fifth Ave.

Exhibits received by Budworth Feb. 24
 Opening of exhibition Mar. 3
 Closing of exhibition Mar. 15

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.

Eighty-eighth annual exhibition.

Exhibits received Feb. 26-27
 Varnishing Day Mar. 14
 Opening of exhibition Mar. 15
 Closing of exhibition Apr. 20

WITH THE ARTISTS

Four of Eliot Clark's recent landscapes were purchased last week, by collectors. Three were bought by Mr. Louis Franckel and one by Mr. William B. Goodman.

Mrs. A. P. T. de Haas is having a busy winter in her Van Dyck Studio painting her attractive coast scenes and marines. She has also recently finished a portrait of Mrs. Charles Dunn, of Philadelphia.

Sophie Brannan has several of her broadly painted and strong landscapes at her Van Dyck Studio, which she painted at Pawlings, N. Y., during last Summer. They are large works, decorative in quality and having that brilliancy and movement which have always characterized her work.

Joel Nott Allen gave a reception and private view of his recently completed portrait of the late Dr. W. R. Huntington, of Grace Church, at his Sherwood Studio on Wednesday. It was painted for several friends of Dr. Huntington, and will hang in a public gallery. It has been said by Margaret Huntington, daughter of the subject, herself an artist of ability, that this is the best likeness yet painted of her father. Among the guests were the Rt. Rev. and Mrs. David H. Greer, Mr. and Mrs. D. B. Pratt, Mr. and Mrs. Irving Couse, Frank A. Bicknell, Mr. and Mrs. R. M. Shurtleff, Mrs. E. F. Potter, the Misses Delafield, Rev. Percy G. Grant and others. Mrs. R. R. Livingston and Mrs. Arthur T. Sutcliff assisted in receiving.

Elizabeth Gowdy Baker gave a three days' reception at her studio 898 Madison Ave., last week, when three water color portraits were shown. Mrs. Frank Munson, whose three-quarter length presentment was much admired, received with Mrs. Baker on Tuesday. A full-length portrait of Mrs. Hector Geiger, of Paris, was the attraction of Wednesday's fete, not only because of the fair sitter assisted, but also because of the good likeness, interesting arrangement and agreeable color scheme of the work. This is the largest water color portrait ever attempted by the artist, and she considers it her best. The third portrait shown was of Mrs. Dr. McMichael, of New York, and this also was a dignified and charming work. The artist is now at work upon a portrait of Mr. Nathan D. Bell, for the Springfield Art Museum.

Carnig Eksergian held an exhibition of his recent portraits and composition pictures at his studio, 1 W. 64 St., Monday and Tuesday last. These will be shown again on the evenings of Feb. 24 and 25 next.

Edward C. Volkert has an exhibition of oils and watercolors at the Richmond Hill, L. I., Library. The Richmond Hill "Record" says the collection includes finished paintings, some of which have been exhibited abroad as well as in this country. Most of them represent country scenes. Mr. Volkert's cattle pieces are especially good.

The exhibit will be on view until the end of February, and is attracting much interest.

The exhibition of Red Crayon Portraits, by H. E. Ogden Campbell, which closes at the Powell Gallery today, has been successful and the artist was praised by her professional friends, both for her deftness in the use of the chalks and her excellent rendition of character. Among the works shown were a "Portrait of Mrs. R. Perry," an attractive "Profile of a Child," a presentment of the mother of Mrs. E. E. Olcott, a striking head of a young girl, loaned by Mrs. Carl Boker, a "Head" loaned by Mrs. W. A. Spies, and an excellent likeness of the Bishop of Georgia, Right Rev. F. F. Reese.

William Wells Bosworth, of New York, has been selected as the architect of the new Institute of Technology in Boston, with Prof. James Knox Taylor, head of the Department of Architecture at the Institute, as associate.

Jenny D. Rice Meyrowitz has recently completed two miniatures and an oil portrait for a prominent California family. At her studio, 140 West 57 St., she is at work upon a series of mural paintings.

Alethea H. Platt has been elected a member of the American Watercolor Society.

John Ward Dunsmore recently completed an important historical painting for a downtown bank. The subject is "A Reception at the Jumel House, 1768." It contains 25 figures and the sketches were made at the Jumel House on Washington Heights, N. Y. At his studio, 96 Fifth Ave., he is at work upon one of Colonial subjects. It is a large canvas showing a young girl in a gown of the period polishing a copper kettle. The color and arrangement are typically good.

NEW ACADEMY PRIZE.

Mr. Isaac Maynard has generously presented the National Academy of Design with a fund from which a prize of \$100 will be awarded to the best portrait in the annual exhibitions.

Eligibility is not to be affected by the nationality, age, or sex of the artist, membership in any Art Society, or any other condition than the merit of the work.

PA. ACADEMY EXHIBIT.

(Final Notice.)

As was said last week, cleverness is, as usual, the distinguishing feature of the 108th annual exhibition of the Pa. Academy, now open in Phila. It is impossible to even attempt to select the pictures which best represent this feature, so many are they in number, but it seems to the writer that those which "stand out" among the pictures which may be called distinctly clever, are Martha Walters' "Two Children," despite its unfortunate composition, Clifford Addams' "Odalisque," Elizabeth Sparhawk Jones' three outdoor figures, which still recall Zorn in their fresh clear color, crystal atmosphere and broad, virile handling, Louis Kronberg's "Stocks and Bonds," a remarkably fine figure work, Joseph J. Filemyr's "Rough Weather" and especially his "Mountain Madonna," Carl J. Nordell's, "Girl Peeling Lemons," Robert Henri's "Working Man" and "Gypsy," and especially his splendid portrait "Lilian," Howard G. Cushing's "Woman Reading," John Sloane's "Sunday—Union Square," Fred Wagner's, "Ship Yard," "Winter Evening" and "Snow and Ice," all three remarkable transcripts of color, light and air, which bring him into the front rank, Geo. Bellows' "Men of the Docks," that sturdy, crudely colored, but truthful transcript of outdoor life, Chas. Bittinger's admirable, truthful "Road to the River" and Geo. Oberteuffer's studies of "Notre Dame," beautiful and truthful transcripts.

Good Figure Works and Portraits.

Mention has already been made of the admirable landscape by Redfield, Ritschel, Garber, Farley, Scofield, Emil Carlsen and John Carlson, Walter Griffin and others, and of such good portraits and figure works as those by John McCure Hamilton, E. C. Tarbell, Cecilia Beaux, Henry R. Rittenberg, Walter McEwen, Ralph Clarkson, Joseph de Camp, Richard Miller (his old and familiar, but well painted nude), Helen Turner, J. Alden Weir, Marie D. Page (a most charming study of girlhood entitled "Ruth"), Benson, Seyffert, Brush and Haslam (to which must be added in this last review the examples of Joseph Pearson, Jr. (a remarkable study of wild geese), of Richardson, W. W. Churchill (an excellent reflection of Gerome's "Sculptor," Raditz (an admirable portrait of Dr. Howe), and Philip Hale.

Sculptures Are Strong.

The sculptures are unusually good this year. Mention was made last week of Chas. Grafley's feeling and sympathetic portrait bust of his long time friend and associate, the late Thomas P. Anschutz, and other works which call for mention are Bela Pratt's "Portrait of My Mother," Evelyn B. Longman's delightful portrait bust, "Louise," from the Winter Academy, A. St. L. Eberle's always charming studies of street child life, Catherine T. Prescott's delicious "Little Maid," Malvina Hoffman's "Revel," C. S. Patro's portrait bust of John Burroughs, Samuel Murray's "Dr. Beate," Francis Grimes "Miss Pearman," Cartaino Scarpitta's excellent portrait bust of a man, and his clever little figure of a darkey. There are typical and good works by H. A. MacNeil, Rob't Aitken, Albert Laessle, Piccirilli, Konti, Herbert Adams, Anna V. Hyatt, A. Sterling Calder, Mahonri Young and a group of 18 studies, figures and portrait busts by the late Emily Clayton Bishop, who died last year, aged only 29, a pathetic little display attractively arranged with a laurel wreath underneath, and made more telling by a most appreciative and tenderly written leaflet on the dead woman's life and work by Margaret Sparhawk Jones, in which she says "Emily Bishop's sculpture, like her life, is a fragment, a suggestion only, of what with more of ease and less of hardship, more of strength and less of pain, and, above all, a greater span of time, it was in her to be and to do."

So I take leave of another annual Pa. Academy display, realizing how inadequate, owing to limitations of time and space and the demands of a crowding art season, has been my attempt to give to the intending visitor, or to those readers who cannot see the exhibition, any good idea of its interest and educational value.

James B. Townsend.

OBITUARY.

George Henry Hall.

George Henry Hall, one of the oldest members of the National Academy, and its treasurer for many years, died on Tuesday in this city. He was born in 1826, Boston, and began the study of art when sixteen years old. He lived in Europe 23 years, studying in Rome, Paris and Dusseldorf.

His pictures of Italian and Spanish peasants were very popular. Among the best known was one of a Spanish gypsy girl which he painted for his friend, William Cullen Bryant. A composite life-size picture of Shakespeare, on which he worked for several years, is in the Memorial Gallery at Stratford-on-Avon. One of his figure pictures is in the Fairbanks Gallery at St. Johnsbury, Vt. He is also represented in the Metropolitan Museum. He was a prolific worker and had sold 1,569 pictures.

Sir George Reid.

A cablegram from London states that Sir George Reid, formerly president of the Royal Scottish Academy, died at Somerset, Feb. 11, aged seventy-one. He was born in Aberdeen, and was a noted portrait painter, and a pupil of Mollinger. He was elected a member of the Royal Scottish Academy in 1878, and soon afterwards became the president. Among his works are "The Washing Day," "Whins in Bloom," "Dornoch," "A Highland Kitchen," etc. His portraits are highly esteemed.

Charles E. Johnson.

Charles Edward Johnson, landscape painter, is dead in London. He was a member of the Royal Institute of Water Colors and of the Society of Oil Painters, was born Mar. 9, 1832, at Stockport, and began his career as an artist in Edinburgh in 1864. Johnson's best known pictures are "Ben Nevis in Winter," "The Wyl and the Severn," "Gurth the Swineherd," and "A Corner of Old England."

Henri Peinte.

The death is announced of Henri Peinte, a noted and talented French sculptor. His reputation was first achieved by his bronze statue of "Sarpedon," at the Salon of 1877, in which year he carried off the Salon prize. In 1889 he was awarded a "Grand Prix" at the Paris Exposition. He died at Cambrai, his native city.

José Martí y Monsó.

Don José Martí y Monsó, Director of the Valladolid Provincial Museum and Art School, recently died at that city. He was noted as an expert on old Castilian plastic art; a prominent subject of study in his classes.

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